

TX 1965

CAMERA SCRIPT  
BBC-1

PROJECT NO.  
23/1/4/3346

"D R W H O"

SERIAL M

Episode Three: "Conspiracy"

by

Dennis Spooner

Producer .....	VERITY LAMBERT
Director .....	CHRISTOPHER BARRY
Designer.....	RAYMOND P. CUSICK
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TM(2) .....	MARK LEWIS
Sound Supervisor .....	RICHARD CHUBB
Grams Operator .....	TONY BOWERS
Vision Mixer .....	CLIVE DOIG
Crew .....	FOURTEEN

CAMERA REHEARSALS:

Friday, 8th January 1965

RIVERSIDE ONE

Camera rehearsal .....	10.30 am - 1.00 pm (with TK-23 all day)
Lunch .....	1.00 pm - 2.00 pm
Camera rehearsal .....	2.00 pm - 7.00 pm (Tea approx. 3.45pm)
Supper .....	7.00 pm - 8.00 pm
Line up .....	8.00 pm - 8.30 pm

RECORDING:

VT recording .. (VT/4T/25428). 8.30 pm - 9.45 pm  
(VT 7 and 5)

TRANSMISSION: Saturday, 30th January 1965

CAST LIST:

Dr Who ..... WILLIAM RUSSELL  
Ian Chesterton ..... WILLIAM RUSSELL  
Barbara Wright ..... JACQUELINE HILL  
Vicki ..... MAUREEN O'BRIEN  
Sevcheria ..... DEREK SYDNEY  
Delos ..... PETER DIAMOND  
Tavius ..... MICHAEL PEAKE  
Woman Slave ..... DOROTHY-ROSE GRIEBLE  
Nero ..... DEREK FRANCIS  
Poppaea ..... KAY PATRICK  
Locusta ..... ANN TIRARD  
Tigilinus ..... BRIAN PROUDFOOT

Extras:

Courtier ..... PAUL ANDREWS  
Gladiator ..... PAUL DUVAL {Doubling as Guard}  
JANOS KURUEZ {" " " " }  
Guards ..... ALLAN SELWYN - JOHN SCOTT MARTIN  
BILL BURRIDGE -- DEREK CALDER  
Women at Banquet..... ANNE MAZELL - SARA NEGUS  
Men at Banquet ..... GEORGE FISHER - JAMES LYON -  
FRED DAVIES - DICKIE MARTYN -  
RONNIE MEADE - DOUGLAS ABERCROMBIE -  
MICHAEL ESSEX.  
Women Slaves ..... DIANA CHAPMAN - ALISON LENNEY  
Slaves Serving at  
Banquet ..... PAUL BLOMLEY - STEVE PETERS

TECHNICAL REQUIREMENTS:

Camera 1) Heron  
Camera 2) Ring Pedestal 50°  
Camera 3) Ring Pedestal 33°  
Camera 4) Pedestal - Zoom  
Camera 5) Pedestal - Zoom

Four floor monitors  
Grams  
Studio Foldback  
Cut keys

Roller Caption Machine  
Two Caption Stands  
TK-23

"DR WHO" Ep. 3(M) RUNNING ORDER

23/1/4/3346

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
1/2	T/C 1 OPENING TITLES and TRAILER				
SCENES 1 and 2 OUT					
3	3. INT. COURT	Nero Extras: Courtiers	Morn- ing	1A	1
4	4. INT. CORRIDOR	Vicki Dr Who Tavius	Morn- ing	2A-B1-A1-1A	2- 5
7	5. INT. NERO'S BEDROOM	Nero Poppea Tavius Barbara	Morn- ing	3A-C1-2B	6-14
15	6. INT.CORRIDOR	Barbara Nero Vicki	Morn- ing	C1-2A-B1-A1 1A-5A-3B	15-23
17	7. INT.LOCUSTA'S ROOM	Vicki Locusta	Morn- ing	4A-D1-5B	24-26
18	8. INT.CORRIDOR	Barbara Dr. Who Nero	Morn- ing	2A-B1-1A	27-30
20	9. INT.LOCUSTA'S ROOM	Vicki Locusta	Morn- ing	4A-D1-5B	31-36
22	10.INT.CORRIDOR	Barbara Nero	Morn- ing	2B-A1-1A Fishpole	37-40
23	11.INT.NERO'S BEDROOM	Barbara Nero	Morn- ing	3A-C1-2B	41-43
24	12.INT. CORRIDOR	Dr. Who	Morning	5C-4B-Slung	44-45
25	13.INT. NERO'S BEDROOM	Barbara Nero Dr. Who	Morning	C1-2B	46
26	14.INT.CORRIDOR	Dr Who Poppea Nero	Morning	4C-Fishpole	47

RUNNING ORDER CONT.

- iii -

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
26	15. INT. NERO'S BEDROOM	Nero Barbara Poppaea	Morning	3A-C1-2B	48-50
28	16. INT. PRISON QUARTERS	Ian Delos Woman Slave Sevcheria	Day	(No B2) B3-3C (pushing 2's cable)	51
29	17. INT. FIGHTING AREA	Sevcheria	Day	1B-A2	52
29	18. INT. PRISON QUARTERS	Ian Delos Woman Slave	Day	3D-2C-C2	53-57
	BREAK	IN RECORDING	NO. 1		
32	19. INT. ROMAN BATHS	Dr Who Nero <u>Extras:</u> Slave 2 Guards	Day	5D-D2-4D	58-59
	BREAK	IN RECORDING	NO. 2		
37	20. INT. LOCUSTAS ROOM	Poppaea Locusta Vicki	Day	4A-D1	60
38	21. INT. WAITING HALL OF COURT	Barbara Poppaea Locusta <u>Extras:</u> Attendant Servants	Day	1C-A3	61
39	22. INT. CORRIDOR	Dr Who Nero Vicki Poppaea	Day	4E-C3-5E-B1-2A	62-63
42	23. INT. WAITING HALL	Barbara Nero	Day	2D-A3-1D	64-66
43	24. INT. CORRIDOR	Dr Who Vicki	Day	4E-C3-5E	67-69
44	25. INT. WAITING HALL	Barbara Nero Poppaea Dr Who Vicki <u>Extras:</u> Servants	Day	3E-2E-A3-1D	70-71

- iii -

RUNNING ORDER CONT.

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
47	26. INT. PRISON QUARTERS	Ian Delos	Day	C2-3F (pushing 2)	72
48	27. INT. NERO'S BEDROOM	Barbara	Day	B4-2B	73
48	28. INT. LOCUSTA'S ROOM	Poppaea Locusta Extras: 2 Guards	Day	4A-D1- 5B	74-78
50	29. INT. COURT WAITING HALL	Nero Poppaea Dr Who Vicki Tavius Extras: People at Banquet	Night	5F-3E-C4- 2E-A3-1D	79-96
	BREAK IN	RECORDING	No. 3		
55	30. INT. CORRIDOR	Nero	Night	4B-5C-B5	97-98
55	31. INT. NERO'S BEDROOM	Barbara Nero Extras: 2 Guards	Night	3A-C1	99
57	32. INT. PRISON QUARTERS	Sevcheria Ian Delos	Night	B3- 2C-C2-3C	100- 104
58	33. INT. FIGHTING AREA	Sevcheria Nero Barbara Ian Delos Extras: Guards	Night	1E/B-3G-A4- 2F-4F	105- 118
60	<u>CLOSING TITLES:</u>				
	Starts: Dr. Who .... WILLIAM HARTNELL				
	Ends: Associate Producer ... MERVYN PINFIELD			5	119
	Slide 3) Producer VERITY LAMBERT				
	Slide 4) Directed by CHRISTOPHER BARRY				

- 1/2 -

"DR. WHO AND THE ROMANS"

by

Dennis Spooner

Episode Three: "Conspiracy"

FADE IN TELECINE (1) TK-23 Dur: 50" approx.

Opening Titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

Ian and Delos are in their cell.

Delos: Sounds as though we're going to be trained as gladiators

Ian: Yes. But fighting what?

There is a barely audible, muffled lion's roar. Ian hears it and reacts Listen!

The roaring is heard again  
Ian and Delos both move to the small window and reach up to look out and down.

Ian reacts to what he sees.

C.S.Lion  
L.S. Lioness  
L.S. Lion  
Lioness and bone

Ian comes away from the window and leans against the wall beside it. We close right in on his face.

CUT TELECINE SOUND AND ADD GRAMS: LIONS

FADE OUT TELECINE

FADE IN

CAM: 1A

MUSIC 3M-1

1. 1 A 50  
L.S.

3. INT. COURT. MORNING

(NO SCENES 1 and 2)

(WE ARE IN THE LARGE WAITING HALL OF NERO'S HOUSE. THERE ARE A FEW COURTIERS IN ATTENDANCE)

(2 next)

- 1/2 -

(Sh.1 on 1)

- 3/4 -

AS WE GO IN NERO IS WALKING TOWARDS CAMERA, FROWNING, AND HIS MOUTH IS POUTING.

TIGILINUS & NERO  
into C.2-s

HE STOPS IN FRONT OF CAMERA, DEEP IN THOUGHT (NO DOUBT WITH SOME TROUBLESONE COUPLET FOR HIS LATEST POEM) THEN HIS FACE WREATHED IN SMILES HE WALKS OFF, PAST AND BEHIND CAMERA.

SUPERIMPOSE SLIDE 1)

OVER NERO'S FACIAL EXPRESSIONS WE: /

"CONSPIRACY"

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by  
Dennis Spooner

FADE OUT

PAN NERO R.  
to door.

(THE CREDIT CAPTIONS FADE, AND WE ANGLE AND TRACK THROUGH THE WAITING HALL, BEFORE WE: )

2. 2 A 50  
L.S. VICKI

CAMS: 2A-1A /BOOMS B1-A1/  
4. INT. CORRIDOR B. MORNING.

Becomes 2-s  
DOCTOR/VICKI

(WE PICK UP VICKI IN THE CORRIDOR.

AS WE GO IN, DOCTOR WHO MOVES OUT OF A DOORWAY, TURNS, AND SEES HER.

AS THE DOCTOR SPEAKS HE PUTS THE FINAL TOUCHES TO HIS TOGA AND ROMAN ATTIRE)

DR.WHO: Good morning, child.  
Sleep well?

(1 next)

VICKI: I did, thank you. And you?

- 3/4 -

SL

(Sh. 2 on 2)

- 5 -

DOCTOR WHO: Oh, so so - I must confess I gave a great deal of thought to that business of yesterday ...

See TAVIUS  
bgd. R.

TAVIUS: (O.O.V.) Maximus!

(WE CUT AS THE  
DOCTOR TURNS TO  
SHOW TAVIUS  
BEHIND A PILLAR  
A FEW YARDS AWAY  
DOWN THE CORRIDOR.

3. 1 A 24  
C.2-s DOCTOR/  
TAVIUS

DOCTOR WHO INDICATES  
FOR TANNI TO STAY,  
AND MOVES TO JOIN  
THE SECRETIVE TAVIUS)

I haven't got long - so listen carefully. I've managed to have the body removed - I don't think anyone suspects, but if you delay your action it may be safer.

DOCTOR WHO: Quite so.  
Er, which part of my "action"  
shall I put into effect first?

TAVIUS: I leave that to you!

DOCTOR WHO: You are aware of my plans?

TAVIUS: Of course!

(On to page 6)

(2 next)

AM

- 6 -

(Sh. 3 on 1)

TAVIUS: I've no idea of the exact details. I must go. I'll try and speak to you later ...

(TAVIUS MOVES AWAY WITH DOCTOR WHO MAKING A MOVE TO STOP HIM BUT THEN DECIDING AGAINST IT.)

DOCTOR WHO SHAKES HIS HEAD IN ANNOYANCE AND MOVES BACK TO VICKI) /

4. 2 A 33

M.2-s  
VICKI/DOCTOR

DOCTOR WHO: There's obviously some sort of conspiracy going on, Tanni. I've decided, for my sake, that the sooner I get to the bottom of it, the better.

5. 1 A 24  
C.2-s

2 to B  
Bedroom

DOCTOR WHO: Mm? What?  
Where are you going? /

VICKI: Nowhere special - just exploring.

(3 next)

AM

(Sh.5 on 1)

- 7 -

DOCTOR WHO: Very well -- but don't leave the court. It's big enough to get lost in, anyway. And remember, child, we're here only as observers. We must not interfere in the course of history, or try and accelerate man's progress.

VICKI: (SHRUGGING) Well, I'll do what you say, Doctor -- but it does seem a bit of a waste. Bye!

(VICKI MOVES OFF)

DOCTOR WHO: Bye, my dear ...

(THE DOCTOR TURNS AWAY AND WE CLOSE RIGHT IN ON HIM. HE STROKES HIS CHIN IN THOUGHT)

MUSIC  
3M-2

SEE DOCTOR  
into CU

Mm -- well, the quickest way is to go to the top. A word with Nero I think ...

(THE DOCTOR NODS  
TO HIMSELF AND  
MOVES OFF)

6. 3 A 33

MLS NERO and  
TIGILINUS

CAMS: 3A-2B /BOOM C1/

5. INT. NERO'S BEDROOM. MORNING.

PAN L to see  
POPPAEA in  
fgd. L.

(WE COME UP ON  
NERO IN HIS  
BEDROOM.

(2 next)

- 7 -

AM

- 8 -

(Sh.6 on 3)

POPPAEA, HIS YOUNG,  
ATTRACTIVE WIFE IS  
IN THE ROOM ADORNING  
HERSELF WITH JEWELLERY,  
AND HAVING SOME  
DIFFICULTY IN  
DECIDING ON WHICH  
PIECE TO WEAR.

NERC IS PACTNG UP  
AND DOWN BEHIND  
HER, WAVING HIS  
ARMS ABOUT  
EXPRESSIVELY AND  
USING A FULL RANGE  
OF FACIAL EXPRESSION  
AS HE SPEAKS)

NERO: I mean, we must give  
him some incentive.

POPPAEA: Darling, you are  
Emperor. I should think  
your command would be good  
enough.

NERO: (PREENING A BIT) Yes,  
it would, wouldn't it?

POPPAEA: Dearest, which one  
do you think I should wear?

(POPPAEA HOLDS TO  
HER BLOUSE TWO  
BROOCHES.

NERO LOOKS AT  
THEM IN PASSING  
AND WAVES VAGUELY)

NERO: Oh, that one.

HOLD 3-s  
POPPAEA/NERO/  
TIGILINUS

POPPAEA: Really? I would  
have prefered the other, but  
if you insist.

(POPPAEA FIXES  
THE BROOCH.

- 8 -

(2 next)

AM

- 9 -

(Sh.6 on 3)  
NERC RETURNS TO  
HIS THOUGHT, AND  
PACING)

NERO: It's quite a problem,  
Poppaea.

POPPAEA: Yes, both brooches  
are very attractive.

(onto page 10)

(2 next)

- 9 -

JBP

(Sh.6 on 3)

- 10 -

(NERO STOPS,  
HIS CHIN WOBLES,  
AND WIDE-EYED,  
AND PUT OUT)

NERO: I was refering to my  
problem!

7. 2 B 24  
M.2-s NERO/  
TIGILINUS

(HE GETS  
CARRIED AWAY) /

Naturally I appreciate the feelings of my fellow artists. Maximus Pettulian must have the centre of the stage when he plays for the court of Rome. As the great musician from Corinth enchants us with his skill the audience will be hushed and tense, as they are when I give a recital.

PULL BACK and  
as HE RISES  
PAN him L to  
see POPPaea L.  
8. 3 A 16  
MCU NERO

Well - nearly as hushed and tensed as they are for me ...

POPPAEA: Why not arrange a banquet this evening? Maximus can provide the entertainment. /

9. 2 B 9  
MCU POPPaea

NERO: Of course! A splendid idea! (TAKE) I had already thought of it as a matter of fact. /

10. 3 A 33  
M.2-s POPPaea/  
NERO

POPPAEA: You had better inform him of the arrangements. /

- 10 -

TIGILINUS in bgd.

(2 next)

- 10 -

JBP

(Sh.10 on 3)

- 11 -

(NERO THINKS,  
NODS, AND TURNS  
AS FROM OUTSIDE  
WE HEAR A KNOCK,  
OR A BELL RING)

NERO: Come. Enter! ... Tigilinus!  
Get off my bed!

PAN R. HOLDING  
NERO ON L. to  
see TAVIUS and  
BARBARA enter R.

(THROUGH THE  
ARCHWAY COME  
TAVIUS AND  
BARBARA)

Yes, Tavius?

TAVIUS: Casear Nero, we have  
an audience with the Empress.

11. 2 B 24  
MS NERO

PAN HIM R.  
to join  
BARBARA/  
TAVIUS

(NERO NODS, AND  
CONTINUES ON  
HIS WAY.

NERO: We?  
WE ANGLE TO  
SHOW HIM AS HE  
REACTS, IN A  
DOUBLE TAKE,  
EYES WIDE.

HE TURNS AND  
LOOKS AT BARBARA,  
SMILING AT HER  
IN A DELIGHTED,  
"EYEBROW FLICKERING,"  
WAY.

TIGHTEN to  
C.2-s NERO/  
BARBARA

BARBARA IS  
NATURALLY EXTREMELY  
UNSURE AS TO  
WHETHER TO SMILE  
BACK AT HIM OR  
NOT.

Becomes 3-s  
POPPAEA/NERO/  
BARBARA

DURING THIS NERO  
REACTION, POPPaea  
HAS MOVED TO JOIN  
THEM - SHE NOW  
VIEWS NERO'S  
"OGGLING" WITH  
SOME SEVERITY)

PAN NERO R.  
to curtains

POPPAEA: Dearest - you were  
on your way to see Maximus!  
(cont ...)

- 11 -

(3 next)

JBP

(Sh.ll on 2)

- 12 -

(NERO 'COMES  
ROUND' NODS,  
AND MOVES OUT  
OF THE ROOM, EYES  
STILL ON BARBARA.)

HE COLLIDES WITH  
THE DOORWAY  
PILLAR, MUTTERS  
TO HIMSELF,  
"EXPLAINING" WITH  
HIS HANDS, AND  
EXITS. /

12. 3 A 24

3-s POPPaea/  
BARBARA/TAVIUS

WE RETURN TO  
A THREE SHOT  
AS NERO EXITS,  
POPPAEA GIVES  
HER ATTENTION  
TO TAVIUS)

POPPAEA: (cont) Yes, what is  
it, Tavius?

TAVIUS: I have a new  
attendant for your staff,  
Madam ...

TIGHTEN to  
M.2-sPOPPAEA/  
BARBARA.  
as Tavius  
13. 2 B 24 goes...  
C.2-s

BARBARA/POPPAEA

Becomes  
POPPAEA/BARBARA

(POPPAEA NODS,  
AND DISMISSSES  
TAVIUS WITH HER  
HAND, NOT TAKING  
HER EYES OFF  
BARBARA.) /

TAVIUS BOWS  
AND LEAVES.

POPPAEA EYES  
BARBARA UP AND  
DOWN AND WALKS  
AROUND HER,  
LOOKING HER  
OVER)

POPPAEA: My husband, The Casaaer  
Nero, seemed quite taken with  
you ...

BARBARA: (INNOCENT) Did he,  
Madam?

- 12 -

(3 next)

JBP

- 13 -

(Sh.13 on 2)

POPPAEA: I like being Empress,  
and I intend to remain so!

BARBARA: Yes. Of course -

POPPAEA: Good - good. As long  
as you understand the position.

(POPPAEA MOVES  
AWAY INDICATING  
THE ROOM WITH  
HER HAND)

Now - for your first task you  
can clear away my things ...

BARBARA: Yes, Madam.

14. 3 A 33

POPPAEA: I shall be in the  
outer room if you require me./

MLS across  
dressing table  
fgd.

(BARBARA "BOWS  
AND NODS" AS  
POPPAEA MOVES  
INTO A BACKROOM  
LEADING OFF.

BARBARA MOVES  
AROUND THE ROOM,  
PICKING UP, AND  
PLACING IN A  
BOX, POPPAEA'S  
UNWORN JEWELLERY.

2 to A  
Corridor

BARBARA  
Comes into  
MCU

BARBARA THEN  
REALISES THAT  
FOR POSSIBLY THE  
FIRST TIME SHE  
HAS BEEN LEFT  
ALONE. SHE  
LOOKS AROUND THE  
ROOM, SEES A  
TRAY OF DIRTY  
CUPS AND PITCHER,  
AND SOME ORANGE  
PEEL, ETC., WHICH  
SHE PICKS UP)

- 13 -

(5 next)

JBP

- 14 -

(Sh.14 on 3)

BARBARA: (UP SLIGHTLY) I'll  
clear this away, Madam.

CRAB and PAN  
BARBARA to  
door R.

(RECEIVING NO  
ANSWER SHE  
MOVES TO THE  
DOOR)

/BOOMS C1-B1-A1/ BOOM C  
CAMS: 2A-1A-5A-3B Swing R.

15. 5 A m/a  
M.S.BARBARA

6. INT. CORRIDOR. MORNING

(BARBARA, CARRYING  
THE TRAY, PEERS OUT  
INTO THE DESERTED  
CORRIDOR.)

(on to page 15)

- 14 -

(3 next)

SEP

(Sh.15 on 5)

- 15 -

(3 PAN R  
QUICKLY)

SATISFIED NOBODY  
IS THERE, SHE  
MOVES OUT INTO  
THE CORRIDOR,  
LOOKING BACK IN-  
TO THE ROOM TO  
MAKE SURE POPPaea  
IS ALSO STILL OUT  
OF SIGHT. AS WE  
GET A BACK SHOT  
OF BARBARA, WE  
HEAR OVER)

16. 3 B 9 (panned R)

CU NERO  
becomes 2-s  
NERO/BARBARA

NERO: (V.O.V.) Yoo-hoo! /  
I've been waiting for you ...

(BARBARA TURNS,  
AND 'JUMPS', AS  
WE AND SHE, SEE  
NERO LEANING OUT  
FROM BEHIND A  
PILLAR, AND  
"WAVING"-FLUTTERING  
HIS FINGERS COYLY.

MUSIC  
3M-3a  
50"

17. 1 A 50  
L.S.

BARBARA REACTS,  
AND MOVES OFF /  
DOWN THE CORRIDOR,  
AWAY FROM NERO,  
QUICKLY)

(IN PLAYFUL MOOD) I'm coming  
after you ...  
Tigilinus, go away!

(NERO MOVES OFF  
DOWN THE CORRIDOR  
AFTER BARBARA IN  
A WADDLING FASHION.

(2 next)

- 15 -

SBP

(Sh.17 on 1)

- 16 -

CUT TO:

WE GET A NEW ANGLE  
OF THE CORRIDOR, AND,  
AFTER A FEW SECONDS,  
SEE BARBARA - NOW  
ALMOST RUNNING -  
MOVING ALONG THE  
CORRIDOR, AND CASTING  
ANXIOUS GLANCES OVER  
HER SHOULDER. BARBARA  
REALISES THAT SHE  
STILL HOLDS THE TRAY.  
SHE PUTS THIS ON THE  
FLOOR BEFORE MOVING  
OFF, FAST.

AS WE LOSE BARBARA,  
TANNI COMES INTO  
THE CORRIDOR, AND  
TURNS INTO IT,  
GOING IN THE OPPOSITE  
DIRECTION FROM BARBARA.  
SHE IS LOOKING AROUND.  
(WE HEAR)

18. 2 A 33  
MLS BARBARA

NERO: (cont) (OFF MIKE) (V.O.V.)  
You won't get away from me ...

19. 1 A 24  
M.2-s  
NERO/VICKI

(VICKI LOOKS, AND  
SEES, NERO TURN  
INTO THE CORRIDOR.  
WHEN HE SEES VICKI  
HE STOPS HIS RUNNING,  
AND WALKS, NONCHANTLY,  
AS THOUGHT HE'S NOT  
THE IDIOT CAUSING  
ALL THE COMMOTION.

AS NERO GOES OFF  
FRAME, HE TURNS HIS  
HEAD TO CASUALLY  
NOD AT VICKI, AND  
AS HE MOVES OFF, WE  
HEAR A LOUD CRASH.

20. 2 A 33  
M.2-s NERO/VICKI

TANNI HIDES A LAUGH  
BEHIND HER HAND. WE  
GET HER VIEWPOINT:  
NERO, HAVING FALLEN  
OVER THE TRAY AND  
PITCHER PUT DOWN BY  
BARBARA, IS SURROUNDED  
BY ORANGE AND BANANA  
PEEL, AND SIMILAR  
RUBBISH.

PAN DOWN as  
NERO falls.

(1 next)

SBP

(Sh.20 on 2)

- 17 -

21. 1 A 24  
MS VICKI  
to doorway

22. 2 A 33  
NERO gets up

23. 1 A 9  
CU VICKI

NERO RISES WITH  
AS MUCH DIGNITY  
AS HE CAN MUSTER,  
AS VICKI GETS OUT  
OF SIGHT IN A CON-  
VENIENT DOOR OPENING.  
NERO THEN CHARGES  
OFF DOWN THE CORRIDOR,  
RESUMING THE CHASE,  
IN FULL CRY) /

CAMS: 4A-5B /BOOM D1/  
24. 5 B n/a  
MS VICKI      7. INT. LOCUSTA'S ROOM. MORNING.

(VICKI PEERS OUT  
OF THE DOOR, AND  
LAUGHS TO HERSELF.

WE GET A TIGHT  
SHOT OF HER, LOOKING  
AT HER BACK, SO WE  
CANNOT YET SEE WHERE  
SHE IS.

OVER WE HEAR)

LOCUSTA: (AGGRESSIVELY)  
What do you want, child?

25. 4 A m/a  
Over table inc.  
LOCUSTA/VICKI

(VICKI TURNS, AS  
WE CUT TO SHOW  
THE ROOM.

WE ARE IN LOCUSTA'S  
"LABORATORY".

LOCUSTA, WAS, IN  
FACT, THE COURT  
POISONER TO NERO'S  
FAMILY. WITHOUT  
ANY HISTORICAL DE-  
TAILS, I THINK  
THAT SHE SHOULD BE  
AN OLD 'WITCH'  
FIGURE, WITH A  
DARK, BOTTLE-AND-  
TUBE-FILLED-DIRTY,  
DAMP ROOM.

(5 next)

- 17 -

SBP

(Sh.25 on 4)

- 18 -

ZOOM IN LOCUSTA STARES  
to VICKI ENQUIRINGLY AT  
26. 5 B n/a , WHO REACTS  
CU LOCUSTA IN SHOCK, AT THIS  
SUDDEN CHANGE OF  
SURROUNDINGS)

CAM: 2A-1A /BOOM B1/  
27. 2 A 50 (tracked in)  
L.S.Corridor 8. INT. CORRIDOR. MORNING.

See BARBARA

go.

HOLD DOCTOR

(BARBARA, NOW  
WITH DECORUM THROWN  
TO THE WIND, IS IN  
FULL FLIGHT DOWN  
THE CORRIDOR.

MUSIC  
3M-3b

PULL BACK with  
DOCTOR.

AS SHE VANISHES OUT  
OF SIGHT AT THE FAR  
END, DOCTOR WHO  
WANDERS INTO SHOT  
INTO THE MIDDLE OF  
THE CORRIDOR, HE  
LOOKS AWAY FROM US,  
THEN TOWARDS US,  
BEFORE DECIDING TO  
COME OUR WAY. HE  
WALKS TOWARDS  
CAMERA.

WE CUT ONTO THE  
DOCTOR, AS A PUFFING,  
PANTING, NERO, COMES  
INTO FRAME, AND JOINS  
HIM) /

28. 1 A 33  
M.2-s  
NERO/DOCTOR

NERO: Ah, Maximus ... which  
way ... which way, did she go?

DOCTOR WHO: I beg your pardon?

(NERO DRAWS DEEP  
BREATHS TO RECOVER)

SBP

(Sh.28 on 1)

- 19 -

NERO: Quite. I wanted a word  
with you as well.

EASE OUT to  
see NERO go  
HOLDING  
DOCTOR fgd.

(NERO IS ABOUT  
TO START A CON-  
VERSATION WITH  
THE DOCTOR,  
WHEN HE CASTS A  
GLANCE IN THE  
DIRECTION THAT  
BARBARA VANISHED.  
HE TURNS AGAIN TO  
THE DOCTOR, AND  
OPENS HIS MOUTH,  
BUT AGAIN LOOKS  
AFTER THE DEPARTED  
BARBARA AND A SMILE  
CREASES HIS FACE.  
HE 'DIGS' THE  
DOCTOR, SAYING:)

29. 2 A 33  
L.S.CORRIDOR

RESUME  
MUSIC

NERO/BARBARA

DR. ENTERS SHOT  
30. 1 A 9 on turn...  
CU DOCTOR

(NERO TURNS AND  
RUNS OFF DOWN  
THE CORRIDOR AT  
FULL SPEED.)

(HE CUT ON TO THE  
DOCTOR'S ASTOUNDED  
EXPRESSION)

DOCTOR WHO: Extraordinary  
fellow!

(HE SHAKES HIS  
HEAD A COUPLE  
OF TIMES AND  
WE CUT TO THE  
NEXT SCENE)

31. 5 B w/a  
CU PESTLE

CAMS: 4A-5B /BOOM D1/

9. INT. LOCUSTA'S ROOM. MORNING.

(VICKI IS WITH LOCUSTA  
IN THE LATTER'S "POISON H.Q."

(4 next)

- 19 -

(Sh. 31 on 5)

3 to A  
Bedroom

PAN UP to  
C.2-s VICKI/  
LOCUSTA

LOCUSTA IS GRINDING,  
AND MIXING, VARIOUS  
POTIONS AND IS  
TALKING WITH VICKI,  
PLEASED WITH HER  
COMPANY)

LOCUSTA

So you've  
arrived with the great  
Maximus Pettulian have you?  
The court just cannot wait  
to hear him play, my dear. /

32. 4 A n/a  
MCU VICKI

Widen to  
M.2-s VICKI/  
LOCUSTA

(VICKI IS  
INTERESTED IN  
WHAT LOCUSTA  
IS DOING)

VICKI: They may have tc!  
(TAKE) What are you doing  
now, Locusta?

LOCUSTA: Preparing a very  
special poison my child, I  
can guarantee its effect on  
the victim.

CRAB R. as  
LOCUSTA Xs  
L. for 2-s  
LOCUSTA/  
VICKI

VICKI: And who's that?  
The victim, I mean.

LOCUSTA: I've no idea - Vicki  
nobody's ordered it  
yet. But they will, they will.

AG

(Sh.32 on 4)

- 21 -

(LOCUSTA BUSIES  
HERSELF AND  
VICKI WATCHES)

33. 5 B n/a  
CU LOCUSTA

VICKI. I must say you've  
got a very unusual job. /

34. 4 A n/a  
CU VICKI

LOCUSTA: Well, it has its  
responsibilities. (PROUDLY)  
Official Poisoner to the Court  
of Ceasar Nero. Yes - very  
responsible.

35. 5 B n/a  
M.2-s

VICKI: It must be dangerous  
too.

(LOCUST, THINKING,  
SHAKING HER HEAD:)

Great Jupiter.  
LOCUSTA: / No, I never  
drink any of my potions,

VICKI "hat I meant  
was, well, if you poison  
someone, don't they take  
their revenge?

36. 4 A n/a  
C.2-s fav.  
VICKI

LOCUSTA: Always - that's  
why I'm kept so busy. (LIGHT  
DAWNING) Oh I see - /you  
mean revenge against me -  
oh, no. No. I mean its  
nothing to do with me,  
personally, is it?

5 to A  
Corridor

(VICKI DOESN'T  
UNDERSTAND, BUT  
ACCEPTS)

VICKI Not if you say so.  
The citizens of Rome - don't  
they object?

PULL OUT  
to M.2-s

LOCUSTA: To me? (SHAKES  
HEAD) No. It's an accepted  
thing, isn't it? Almost a  
tradition, in fact, that the  
family of Ceasar want to  
murder each other - after all  
everbody would like to be  
Ceasar of Rome, wouldn't they?  
(cont...)

(2 next)

AG

(Sh.36 on 4)

- 22 -

(VICKI THINKS,  
THEN NODS. THE  
WHOLE THING IS A  
BIT NEW TO HER.

LUCUSTA HAS NOW  
BOTTLED AND  
FINISHED THE  
'MIXTURE' SHE  
HOLDS IT UP TO  
THE LIGHT)

ZOOM in to  
CU PESTLE  
and PAN UP.

LOCUSTA: (cont) I wonder  
who'll have the honour of  
being given this?

(BY INFERENCE,  
ON THIS STATEMENT,  
WE:)

37. 2 B 9 (Panned  $\frac{1}{2}$  Rt) CAMS: 2B-1A /Al-Fishpole/  
CU BARBARA 10. INT. CORRIDOR. MORNING.

(BARBARA IN A  
CLOSE SHOT STANDS  
BY A DOORWAY, IN  
THE CORRIDOR.

WE SHOW HER ALONE  
IN THE CORRIDOR,  
THEN, DECIDING  
THAT SHE HAS SHAKEN  
OFF HER PURSUER  
SHE TURNS AND GOES  
THROUGH THE DOORWAY. /

38. 1 A 33

MCU NERO Rt.  
BARBARA bgd. Lt.

PAN HIM Lt.

TIGILINUS Lt.

AT THE OTHER END  
OF THE CORRIDOR  
A GRINNING NERO  
PUTS HIS HEAD  
ROUND, AS BARBARA  
WITHDRAWS.

MUSIC

WE CLOSE ON HIM  
AS, TO HIMSELF:)

39. 2 B 24 (PannedR)  
M.2-s NERO/  
TIGILINUS

NERO: Cornered at last! /

AG

(Sh.39 on 2)

- 23 -

(NERO MAKES HIS  
WAY ALONG THE  
CORRIDOR AS WE:)

40. 1 A 33  
M.2-s

NERO: If you don't leave me alone,  
you'll be feeding the lions. /

NERO runs on.

41. 3 A 33 (crabbed R) CAMS: 3A-2B /BOOM C1/  
MLS BARBARA 11. INT. NERO'S BEDROOM. MORNING.

5 to C - QUICKLY  
Corridor

1 BACK OUT QUICKLY

42. 2 B 9  
CU NERO

(BARBARA, SHRUGGING,  
AT ARRIVING BACK  
WHERE SHE STARTED,  
RECOMMENCES HER  
TASK OF CLEARING  
UP POPPaea'S THINGS. /

SHE IS DOING THIS  
WHEN NERO PUTS HIS  
HEAD ROUND THE  
DOOR, WITH:)

43. 3 A 33  
M.2-s

NERO: Got you! /

(BARBARA, AN  
"EYES-TO-HEAVEN"  
EXPRESSION, SAYING  
IN EFFECT 'OH  
NOT AGAIN' - MOVES  
AWAY AS THE  
CHUCKLING PLAYFUL,  
NERO COMES IN  
AFTER HER.

BARBARA STARTS  
TO MOVE AROUND  
THE BED WITH NERO  
FOLLOWING HER THIS  
WAY, THEN THAT)

Young lady, surely you  
wouldn't refuse me Ceasar  
Nero, a teeny-weeny kiss?

BARBARA: Shouldn't you  
think of what your wife would  
say?

(5 next)

- 23 -

AG

- 24 -

(Sh.43 on 3)

NERO: Poppaea? Oh,  
she wouldn't hear of such  
a thing.

(NERO ADVANCES  
AROUND ON  
BARBARA AS WE:)

CAMS: 5C-4B /SLUNG/

44. 5 C w/a  
L.S.CORRIDOR 12. INT. CORRIDOR. MORNING.

(DOCTOR WHO MOVES  
ALONG THE CORRIDOR  
LOOKING AT THE  
DOORWAYS) /

45. 4 B n/a  
MCU DOCTOR  
at door.

CAM: 2B /BOOM C1/

46. 2 B 33 (pulled bk.)  
MLS 13. INT. NERO'S BEDROOM. MORNING.

(BARBARA IS NOW BEING  
CHASED BY NERO, AROUND  
THE ROOM.

(cont. over.../

(4 next)

- 24 -

DW

- 25 -

(Sh.46 on 2)

PAN L and R  
with BARBARA  
and NERO.

Let BARBARA go.

TIGHTEN to C.2-s  
NERO/DOCTOR

BARBARA MOVES  
TOWARDS THE DOOR,  
(COVERED BY  
DRAPES) AND IS  
ABOUT TO GO OUT,  
WHEN SHE WHEELS  
AWAY, AND RUNS  
OUT OF FRAME.

NERO RUNS TO THE  
DOOR, AND,  
BREATHING HEAVILY,  
LEANS AGAINST THE  
PILL^R.

DOCTOR WHO PULLS  
THE DRAPES SLIGHTLY  
AND COMES INTO A  
TIGHT TWO-SHOT  
WITH THE PANTING  
NERO.

DOCTOR WHO OPENS  
HIS MOUTH TO  
SPEAK BUT THE  
DRAPES ARE PULLED  
BACK BY NERO,  
SHUTTING HIM OUT,  
WITH:)

NERO: Maximus! Go away!

(NERO MOVES OUT  
OF FRAME TO  
CONTINUE THE  
CHASE AS WE:)

47. 4 B n/a  
MCU DOCTOR

CAM: 4C /FISHPOLE/

14. INT. CORRIDOR. MORNING.

Widen as it  
becomes a 2-s

" (DOCTOR WHO MOVES AWAY  
FROM THE DOOR, REACTING,  
"OH WELL".

(3 next)

DJ

- 26 -

(Sh.47 on 4)

HE IS ABOUT TO  
EXIT WHEN  
POPPAEA MOVES  
IN TO JOIN HIM)

POPPAEA: Yes?

(BEFORE THE DOCTOR  
CAN REPLY THERE  
IS HEARD A  
RESOUNDING "YOICK"  
FROM NERO INSIDE)

DOCTOR WHO: It's all right,  
Madam - I'll see Casear Nero  
later - he er ... seems to be  
busy.

Let DOCTOR exit  
HOLD POPPAEA  
in CU

(DOCTOR WHO MOVES  
AWAY, AND, OUT OF  
SIGHT FROM POPPAEA  
REACTS A "SOMEONE  
WILL BE FOR IT NOW"  
BEFORE WE:)

48. 3 A 33  
LOW M.2-s

CAMS: 3A-2B /BOOM C1/  
15. INT. NERO'S BEDROOM. MORNING.

(NERO IS PURSUING  
BARBARA AT FULL  
SPEED AROUND THE  
BED.

MUSIC

(2 next)

- 26 -

DW

(Sh.48 on 3)

- 27 -

SECONDS AFTER WE  
JOIN HIM, HE  
MAKES A DESPERATE  
DIVE ACROSS IN AN  
ATTEMPT TO GRAB  
HER. HE FAILS  
AND IS LYING  
THERE AS:)

PAN DOWN  
with POPPaea

(WE CUT TO SHOW  
POPPAEA IN A  
GLOWERING, ARMS  
CROSSED, FOOT-  
TAPPING POSE.

49. 2 B 9  
CU NERO

NERO STAYS ON  
THE BED.

BARBARA WISHES  
SHE WASN'T THERE) /

50. 3 A 33  
2-s NERO/POPPaea

NERO: Poppaea, darling -  
hello! /

POPPaea: Enjoying yourself? Dearest!

PAN DOWN to  
2-s BARBARA/  
NERO

("SEEING" BARBARA  
FOR THE FIRST  
TIME)

ELEVATE as  
BARBARA rises.

Oh, sorry -  
I didn't know you were there.  
Did you want something?

TRACK IN as  
BARBARA goes  
to 2-s NERO/  
POPPaea

(NERO STARTS  
SHUFFLING THE  
PILLOWS TO LAY  
ON THE BED  
COMFORTABLY AS  
POPPAEA, LOOKING  
DAGGERS, "SHUSHES"  
BARBARA AWAY WITH  
HER HAND)

2 to C  
Prison

My dear, I've got a terrible  
headache - I thought I'd have  
a lie down ... (cont...)

(AS BARBARA LEAVES.  
POPPAEA MOVES IN  
AND GLOWERS AT  
NERO.

(2 next)

- 27 -

NERO FEELS THE  
NEED TO SAY  
SOMETHING, AND,  
LOOKS IN THE  
DIRECTION THAT  
BARBARA LEFT THE  
ROOM)

NERO: (cont) Er ... strange  
young woman yes ... She's been  
chasing me all the morning!

TIGHTEN to  
MCU NERO in  
pillows.

(HE HIDES IN THE  
PILLOWS FROM  
POPPAEA, BUT -  
IF POSSIBLE -  
WE SEE HIS FACE  
REGISTERING "THAT  
WAS A CLOSE SHAVE"  
IN A NAUGHTY BOY  
LOOK)

MUSIC  
STING  
3M-7

51. 2 C 33  
L.S. SEVCHERIA / 16. INT. PRISON QUARTERS. DAY.  
IAN/DELOS

(WE COME UP ON  
IAN AND DELOS  
IN THEIR PRISON  
QUARTERS.

GRAMS:  
Drips

3 to D  
Prison

THEY EACH HAVE  
JUST RECEIVED  
BOWLS OF FOOD,  
AND ARE EATING.

PAN L with  
SEVCHERIA  
to 2-s with  
WOMAN SLAVE

THE WOMAN SLAVE  
IN THEIR ADJOINING  
CELL IS BEING  
GIVEN A SIMILAR  
BOWL BY SEVCHERIA.

TRACK IN to  
MS WOMAN SLAVE

SHE TAKES HER FOOD  
AND SITS DOWN WITH  
IT AS FAR AWAY FROM  
IAN AND DELOS AS  
SHE CAN, SITTING  
AGAINST THE FAR  
WALL.

DW

- 29 -

(Sh.51 on 2)

PAN R to 2-s  
IAN/DELOS

SEVCHERIA MOVES  
AWAY FROM THE TWO  
CELLS ALONG THE  
CORRIDOR OUTSIDE,  
IAN WATCHING HIM  
GO AS DELOS EATS)

CAM: 1B /BOOM A2/

52. 1 B 50

L.S. gladiators  
in fgd.  
17. INT. FIGHTING AREA. DAY.  
SEVCHERIA thr'  
bgd.

(SEVCHERIA COMES  
OUT, INTO THE  
WIDER AREA THAT  
FORMS THE COMPOSITE  
SET, AND WE WATCH  
HIM AWAY)

CAMS: 3D-2C /BOOM C2/

53. 2 C 50

3-s WOMAN  
SLAVE/IAN/  
DELOS

18. INT. PRISON QUARTERS. DAY.

(IAN FINISHES  
WITH HIS FOOD,  
STANDS AND MOVES  
TO THE CELL DOOR  
HOLDING ONTO THE  
BARS AND WRAPPING  
HIS FINGERS AROUND  
IN A FRUSTRATED  
KIND OF ACTION.

DELOS FINISHES  
HIS BOWL, THEN  
PICKS IAN'S UP)

DELOS: Don't you want this.

IAN: No - help yourself.

54. 3 D 9

CU WOMAN SLAVE  
through open  
door.

DELOS: Are you sure, Ian? /

- 29 -

(2 next)

DW

(Sh.54 on 3)

- 30 -

(DELOS DOES SO.  
AS DELOS CALLED  
"IAN" THE WOMAN  
SLAVE IN THE  
ADJOINING CELL  
REACTION.

SHE STANDS UP  
SLOWLY AND MOVES  
FORWARD TO HER  
CELL DOOR AND IN  
EFFECT NOW STANDING  
BESIDE IAN.

THE WALL OF BARS  
SEPARATING THEM.

DELOS CONTINUES  
THE EATING OF  
HIS EXTRA FOOD)

55. 2 C 33

M.2-s

WOMAN SLAVE/IAN

WOMAN SLAVE: Ian? Is your  
name Ian?

IAN: Yes, it is.

56. 3 D 9

CU IAN

WOMAN SLAVE: You planned to  
meet a woman here? Her name  
was Barbara ...

IAN: Barbara - yes, where is  
she?

WOMAN SLAVE: I'm sorry. I  
don't know.

57. 2 C 24

C.X-s

IAN comes into  
CU

IAN: Don't know? But you  
just said ...

WOMAN SLAVE: Oh, she was in  
here - with me. They took her  
to the auction; I suppose she  
was sold. -

IAN: Sold.

-----BREAK IN RECORDING NO.1 (Prepare steam bath)-----

SJC

(Sh.57 on 2)

- 32 -

Mist, Steam  
F/X

58. 5 D n/a  
PAN along  
NERO to  
2-s DOCTOR/  
NERO

CAMS: 4D-5D /BOOM D2/  
19. INT. ROMAN BATHS. DAY.

(WE COME UP IN  
A ROMAN STEAM BATH,  
OPENING ON A  
SHOT OF THE  
SWIRLING STEAM  
COMING UP  
FROM THE ROCKS,  
AND TRACKING  
THROUGH, AND  
AROUND, UNTIL  
WE ARRIVE ON  
DOCTOR WHO AND  
NERO.

MUSIC  
IM-1

DOCTOR WHO,  
SWATHED IN  
TOWELS, SITS  
ON A ROCKY  
LEDGE.

TO HIS LEFT,  
NERO IS FLAT OUT  
ON A STONE-  
TYPE TABLE,  
WEARING THE  
ROMAN EQUIVA-  
LENT OF A  
BATHROBE, AND  
FAST ASLEEP,  
SNORING PEACE-  
FULLY.

DOCTOR WHO WIPES  
HIS BROW, CASTS  
A BORED LOOK  
AT THE ENCUM-  
BERNT NERO,  
AND SIGHS.

Becomes 3-s

A SCANTILY CLAD  
MALE SLAVE WALKS  
IN WITH A JAR,  
OR PITCHER, OF  
WATER, OFFERS  
TO POUR SOME  
OVER DOCTOR WHO,  
BUT THE OFFER  
IS REFUSED.

THE SLAVE TURNS  
TOWARDS NERO  
AND POURS THE  
WATER OVER THE  
SNORING CASEAR,

(4 next)

- 32 -

SCARED HE POURS  
MUCH MORE THAN  
INTENDED.

NERO, YELLING,  
STRUGGLES TO  
SIT UP, SPLUTTER-  
ING OUT WATER,  
WIPIING IT AWAY  
FROM HIS FACE,  
AND TRYING TO  
CATCH HIS BREATH,

59. 4 D w/a on rise...      eh? Idiot! Fool! Pig!  
                                  (SHOUTING) Guards! Guards!

(THE SLAVE IS  
COWERING BACK  
AS THE ENRAGED  
NERO SCREAMS.

WIDEN to HOLD  
ACTION

A COUPLE OF  
GUARDS RUSH IN  
AND GRAB THE  
SLAVE)

I'll teach you to try and drown  
me!

(NERO OULLS FROM  
ONE OF THE GUARDS  
HIS SPEAR OR WHAT-  
EVER, AND WITH  
BOTH HANDS, IS  
ABOUT TO DRIVE THIS  
INTO THE HELD  
SLAVE.

DOCTOR WHO HAS  
MOVED AROUND  
AND STANDS  
BEFORE NERO,  
BETWEEN HIM  
AND THE SLAVE)

TIGHTEN to  
C.2-s DOCTOR/  
NERO

Did you see what he did?  
Maximus, get out of the way.

PAN L to  
GUARDS/DOCTOR

DOCTOR WHO: Yes, I saw (HE  
TURNS) Take him away, banish  
him from the Palace! Don't  
let him be seen here again!  
(Cont ...)

(THE GUARDS DRAG  
THE SLAVE AWAY.

DOCTOR WHO TURNS  
TO NERO, AND  
TAKES AWAY THE  
SPEAR)

EASE OUT to  
M.2-s DOCTOR/  
NERO

DOCTOR WHO: (cont) I must  
congratulate you, Caesar Nero,  
on the way you handled that  
disgraceful fellow.

- but your control was  
impressive.

5 CRAB L to  
Centre of set

(NERO, STILL ONLY  
WAKING UP, BLINKS  
AND LISTENS.

AS THE DOCTOR SPEAKS  
HE STEERS NERO TO  
THE TABLE AND SITS  
THE EMPEROR DOWN)

TIGHTEN to  
C.2-s

NERO: Yes, yes, I'm glad you  
noticed, Maximus.

DOCTOR WHO: Enormous control!

NERO: Wasn't it? I only  
grabbed the spear to scare him  
of course ...

DOCTOR WHO: Oh, I realised that  
immediately,

(NERO MUMBLES AND  
NODS, VERY PLEASED,  
THEN - COMING  
ROUND)

HOLD 2-s  
on moves

NERO: Now, let me see. I  
was going to do something  
(UNSURE) Wasn't I?

DOCTOR WHO: You did say that  
we would have the opportunity  
for a talk in here.

SJC

(Sh.59 on 4)

- 35 -

NERO: Of course I did.

(NERO SMILES,  
THEN GOES  
THOUGHTFUL,  
THEN SCOWLS.  
HE BRIGHTENS TO  
GIVE DOCTOR WHO  
A SNEAKY SIDE-  
WAYS GLANCE)

Did I say what about?

DOCTOR WHO: No, not a word.

(NERO HUNCHES HIS  
SHOULDERS GRUMPILY.  
THE DOCTOR STARTS  
TO PROBE DELICATELY)

There was something I was going  
to ask you, Casaer.

NERO: Oh - what?

DOCTOR WHO: I've got the  
impression, since arriving,  
that there may be some ...  
intrigue going on. Mmm?

NERO: I haven't been told!  
Nobody's said anything to me.

And I'm always informed of  
intrigues.

(4 next)

- 35 -

(THE DOCTOR NOW HAS TO PLACATE)

DOCTOR WHO: Oh, it was just a feeling.

aware of trouble vibrations.  
A musician of your skill must experience trouble vibrations.

(NERO IS ALMOST BEGINNING TO 'TWITCH' HE CALMS AS THE MES AGE GETS THROUGH)

NERO: What? Oh - yes. yes.  
Of course!

DOCTOR WHO: I just wondered if you have it.

NERO: Of course I've had it. It was just at first, well, I thought it was because I was hungry. (SUDDEN THOUGHT) Hungry! (SMILES) That's what I wanted to see about! There's a banquet tonight, you're invited.

DOCTOR WHO: Thank you. I look forward to it.

(NERO STANDS UP AND ADJUSTS HIS ROBE)

NERO: Good. Good. It will be a splendid audience for your opening concert.

(NERO MOVES AWAY,  
DOCTOR WHO SMILES,  
THEN REACTS, AS HE  
REALISES, AN "OH  
MY GAWD".

WE HOLD ON THE  
DOCTOR FACED WITH  
HIS DEBUT AS A  
LYRE PLAYER AND)

FADE OUT

BREAK IN

RECORDING NO.2 (For stean)

FADE IN CAM: 4A /BOOM D1/  
 60. 4 A m/a  
LOW MS 20. INT. LOCUSTA'S ROOM. DAY.  
 VICKI

ELEVATE  
to M.2-s

(WE COME UP ON  
POPPAEA AND  
LOCUSTA AS THEY  
LOOK FIENDISHLY  
DOWN ON A TRAY  
IN FRONT OF THEM  
CONTAINING TWO  
DRINK FILLED OR-  
NATE GOBLETS OF  
DIFFERENT DESIGN.

LOCUSTA/  
POPPAEA

THERE IS NO SIGN  
OF VICKI)

POPPAEA: You understand what  
you must do, Locusta.

LOCUSTA: Yes, Madam - get the  
attendant to serve these  
drinks to Caesar Nero, When he  
is with your new slave.

POPPAEA: Correct - and she is  
to have the 'special' one.

(LOCUSTA NODS AS  
POPPAEA POINTS  
TO THE POISONED  
GLASS)

Come with me - I'll point her  
out to you,

(LOCUSTA BOWS AND  
MOVES TO LEAVE  
THE ROOM.

EPS

-38-

(Sh.60 on 4)

POPPAEA PAUSES  
TO LOOK AT THE  
GLASSES AND SMILES  
TO HERSELF)

POPPAEA: (cont) That'll put  
paid to any ambitions she has  
to be Empress.

EASE OUT to  
3-s VICKI/  
LOCUSTA/POPPAEA

(POPPAEA MOVES OUT  
OF THE ROOM AS  
LOCUSTA STEPS A-  
SIDE. LOCUSTA  
LOOKS BACK INTO  
THE ROOM AND WE  
SEE VICKI APPEAR  
FROM BEHIND A CUR-  
TAIN OR SCREEN.  
LOCUSTA FROWNS  
AND WAVES HER BACK  
INTO HER HIDING  
PLACE - WHERE, IN  
FACT, SHE HID WHEN  
POPPAEA ARRIVED.

LOCUSTA GOES AFTER  
POPPAEA AND VICKI  
IS LEFT ALONE IN  
THE ROOM.

TIGHTEN to  
CU DRINKS and  
PAN up to CU  
VICKI

VICKI MOVES TO  
THE DRINKS ON A  
TRAY - LOOKS AT  
THEM, MOVES OFF  
SLIGHTLY ABOUT  
TO EXIT - THEN  
TO STARE AT THE,  
A THOUGHTFUL EX-  
PRESSION ON HER  
FACE.

WE HOLD VICKI FOR  
A FEW SECONDS AND  
THEN: )

61. 1 C 50

CU  
PEACOCK 21. INT. WAITING HALL OF COURT. DAY.  
on plate

(PREPARATIONS FOR  
THE BANQUET ARE  
UNDERWAY.

(2 next)

(Sh.61 on 1)

-39-

PULL BACK to  
HIGH L.S. of  
whole scene

SEE POPPaea  
and LOCUSTA  
in bgd. L

BARBARA in  
fgd. R.

TRACK IN as  
LOCUSTA Xs to  
TIGILINUS and  
BARBARA Xs round  
table to see  
BARBARA in bgd. LOCUSTA  
and TIGILINUS  
in fgd.

TABLES HAVE BEEN  
AR ARE BEING, SET  
UP FOR THE FEAST.  
LUXURIOUS LOOKING  
FOODS ARE BEING  
BROUGHT IN AND  
ARE ALREADY ON  
DISPLAY.

ONE OF THE  
HELPERS IS IN  
FACT BARBARA.  
WE FEATURE HER AS  
SHE SETS OUT ONE  
OF THE TABLES.

AFTER ESTABLISHING  
THE SCENE WE ANGLE  
OUT AND SHOW  
POPPAEA AND LOCUSTA  
WATCHING FROM A  
DISTANCE, AND  
TALKING BETWEEN  
THEMSELVES.

LOCUSTA NODS AND  
POPPAEA MOVES AWAY.  
LOCUSTA THEN MOVES  
ACROSS TO AN  
ATTENDANT ON THE  
COURT, AND STANDS  
BESIDE HIM, TALKING  
UNHEARD BY US, OUT  
OF THE CORNER OF HER  
MOUTH)

62. 2 A 33  
L.S.

22. INT. CORRIDOR. DAY.

CAMS: 4E-5E-2A /BOOMS C3-B1/

COLUMN A STRUCK

(DOCTOR WHO AND  
NERO COME ALONG.

NERO: The preparations for  
the feast are underway, Maximus.

-40-

(Sh.62 on 2)

NERO: (cont) (DIGGING WITH  
ELBOW) You will have to play  
as you have never played before!

DOCTOR WHO: Very true. Mm- that's  
very true, I shall.

NERO: But don't worry - they  
are a very good audience.

(DOCTOR WHO NODDING  
TO HIMSELF)

DOCTOR WHO: They'll have to be!

Becomes 3-s

(POPPAEA MOVES INTO  
THE CORRIDOR AND  
UP TO NERO)

NERO: Poppaea - my darling.

POPPAEA: Dearest, I do wish  
you could find time to look  
in the banqueting hall.

NERO: Oh?

POPPAEA: I think the arrange-  
ments are suitable, but, well,  
you have much more artistic  
appreciation of this sort of  
thing.

NERO: Of course, of course.  
I'll attend to it at once.

TRACK IN to  
MCU POPPAEA

(NERO MOVES OFF,  
EXCUSING HIMSELF  
AND ACKNOWLEDGING  
THE DOCTOR AND  
POPPAEA.

-40-

(5 next)

-41-

(Sh.62 on 2)

63. 5 E m/a  
MS VICKI

Becomes 2-s

(WE CLOSE ON POPPaea  
AS SHE SMILES A SAT-  
ISFIED SMILE.)(WE CUT TO THE  
DOCTOR WHO HAS NOW  
MOVED TO JOIN VICKI)VICKI: Hello, Doctor - solved  
your problem?DOCTOR WHO: Mm? No, I haven't  
child - I raised the question  
with our illustrious Caesar;  
it turned out to be a mistake,VICKI: That's rare for you  
isn't it, Doctor?

DOCTOR WHO:

, What about you? -  
explored the court yet?VICKI: Yes - it's marvellous.  
And, guess what?

DOCTOR: No idea, child.

VICKI: There's going to be a  
feast tonight!DOCTOR WHO: Yes - so I heard, Vicki  
- so I heard. And there's  
a rather, unusual, entertainer too.TIGHTEN to  
V.C.2-s

VICKI: Oh? Who?

DOCTOR WHO: Me! (HE CHUCKLES)

(WE HOLD THE DOCTOR  
LOOKING NOT THE  
LEAST UPSET AT  
WHAT APPARENTLY,  
WILL BE HIS UNDOING  
THEN)64. 2 D 33  
MLS BARBARA/  
NERO

CAMS: 2D-1D /BOOM A3/

23. INT. WAITING HALL. DAY.

(1 next)

(Sh.64 on 2)

- 42 -

(BARBARA IS CONTINUING WITH OTHERS, THE FINAL TOUCHES OF THE BANQUETING ARRANGEMENT).

A SECOND OR TWO AFTER JOINING BARBARA HE ANGLE TO SHOW NERO LOOKING ACROSS AT HER.

BARBARA REACTS "NOT AGAIN" AS NERO JOINS HER)

TIGHTEN to  
C.2-s

HERO: Ah, my dear, I'm glad I found you. Close your eyes, and Nero will give you a big surprise.

BARBARA: Pardon.

HERO: Close your eyes. (PLAYFULLY RATHER THAN DOMINANT) Caesar orders it.

(BARBARA VERY UNSURE DOES SO - NERO CHUCKLES - DELVES INTO HIS POCKET AND PRODUCES A JE S'ELLE BRACELET, HE PUTS THIS ON BARBARA, SHE OPENS HER EYES AND LOOKS AT IT)

(N.B. BARBARA WEARS THIS BRACELET FROM NOW ON IN EPISODES 3 & 4 OF THIS SERIAL, AND EPISODES 1 & 2 OF SERIAL "N")

HERO: A present for you. (HE SIDES CLOSER) Aren't you going to thank me for it, my dear? /

65. 1 D 9  
CU NERO

66. 2 D 33

3-s NERO /  
BARBARA/TIGILINUS

(BARBARA "GULPS" THEN IS RELIEVED AS AN ATTENDANT APPEARS FROM NOWHERE WITH TWO DRINKS ON THE TRAY. HERO TURNS TO HIM)

- 42A -

(Sh.66 on 2)

NERO: Go away!

(THE ATTENDANT STARTS  
TO MOVE OFF, BUT  
BARBARA, CLUTCHING  
AT STRAWS, LOVES TO  
STOP HIM DOING SO)

BARBARA: Oh I think we should  
drink on it, Caesar Nero.

NERO: Do you, my dear? Oh  
very well, very well.

(NERO TAKES HIS  
DRINK, BARBARA  
FOLLOWS SUIT AND  
THE ATTENDANT  
LOVES AWAY.

NERO AGAIN SMILES  
SWEETLY, MOVED IN  
ON BARBARA)

(5 next)

- 42A -

(Sh.66 on 2)

BUT SHE  
MANAGES TO  
GET HER DRINK  
IN HIS WAY)

TRACK IN FAST  
to CU BARBARA  
and cup.

(BARBARA DRINKS  
LONG, AND  
DEEPLY.

WE HOLD AND  
ZOOM IN ON HER  
HAND)

CAMS: 4E-5E /BOOM C3/

67. 5 E w/a / 24. INT. CORRIDOR. DAY.  
MLS VICKI/  
DOCTOR

(DOCTOR WHO AND  
VICKI MOVE  
INTO FRAME AS  
THOUGH THEY  
HAVE PROGRESSED  
FROM WHERE WE  
LAST SAW THEM)

DOCTOR: You seem to have had  
quite a busy morning.

VICKI: Yes it was - oh, something  
else I meant to tell you. I  
think I've poisoned Nero.

68. 4 D n/a  
CU DOCTOR

DOCTOR: (PLEASANT) Really? /  
(THUNDERSTRUCK) What?

69. 5 E n/a  
C.2-s VICKI/  
DOCTOR

VICKI: Well, I mean, I didn't  
actually do it - but his wife  
was going to kill some poor  
slave, and I didn't see why I  
should let that happen - so I  
thought who deserves it more?  
And it occurred to ...

(Sh.69 on 5)

-44-

DOCTOR: For goodness sake,  
child, keep quiet! Now.  
What did you do?

VICHI: I swapped the drinks  
round.

DOCTOR: You were told not to  
meddle with history! Come with  
me! Quickly! Quickly!

LET THEM  
EXIT R.

MUSIC  
3M-8

(DOCTOR WHO AND  
VICHI MOVE OFF  
DOWN THE  
CORRIDOR AT  
SPEED)

70. 3 E 16  
C.2-S  
NERO/  
BARBARA

25. INT. WAITING HALL. DAY.

(BARBARA HAS  
FINISHED HER  
DRINK, AND  
IS STILL WITH  
NERO. HIS  
IS UNTouched)

NERO: You must wait upon  
me at the banquet tonight, my  
dear.

WHIP PAN L  
to MCU POPPaea  
Let POPPaea GO

(BARBARA IGNORES  
HIM AS DURING  
HIS LINE SHE  
LOOKS OFF, AND,  
GETTING HER POINT  
OF VIEW, WE SEE  
POPPAEA WATCHING  
HER.)

71. 2 E 24  
M.2-S  
NERO/BARBARA

WE CUT TO A CLOSE  
SHOT OF POPPAEA,  
TRIUMPH ON HER  
FACE. / BARBARA  
BREAKS AWAY FROM  
NERO WITH: )

3 to F  
Prison

-44-

BOOM B let  
CAM.3 in  
front.

(3 next)

JANUARY 1961, ACT ONE THREE, REVISED.

(Sh.71 on 2)

- 45 -

BARBARA: You must excuse me...

(BARBARA LEAVES  
NERO FLAT AND  
EXITS FROM THE  
WAITING HALL.)

AS BARBARA LEAVES  
DOCTOR WHO AND  
VICKI ENTER.

PAN BARBARA L  
and PICK UP  
VICKI & DOCTOR

PAN THEM R to  
C.3-s DOCTOR/  
NERO/VICKI

IF THERE ARE TWO  
ARCHWAYS SIDE BY  
SIDE BARBARA COULD  
WALK INTO ONE AS  
DOCTOR WHO TURNS  
INTO SIGHT, AND  
COMES THROUGH THE  
OTHER.

NERO SHRUGS, AND  
LIFTS THE GOBLET  
TO HIS MOUTH AS  
DOCTOR WHO STRETCHES  
UP TO HIM, HE IS  
ABOUT TO DRINK  
WHEN DOCTOR WHO  
SHOUTS - STARLING  
NERO HALT TO DRINK)

DOCTOR: (SHOUTING) Caesar  
Nero - don't drink!

NERO: What's that? What is it?

DOCTOR

I have every reason to believe  
that drink is poisoned.

(NERO LOOKS STARTLED  
STARES AT AND  
SMELLS HIS DRINK)

NERO: Poi? Poisoned?

DOCTOR: Yes - thank goodness  
I got to you in time!

(3 next)

- 45 -

(Sh.71 on2)

- 46 -

NERO: My dear Maximus - what can I say? - thank you! - you've saved my life!

(NERO IS SLIGHTLY FAINT AND RESTS HIMSELF ON VICKI TO HELP SUPPORT)

NERO: If only I could get my hands on whoever was responsible.

(DOCTOR WHO RAISES HIS EYEBROWS TO VICKI IN VILE. OF WHERE NERO'S HANDS ARE, AND)

DOCTOR: Quite! Quite! Now, please excuse us, I have much preparing to do for the recital this evening.

PAN THEM L.

(DOCTOR WHO BECKONS WITH HIS HEAD TO VICKI, WHO, RECEIVING THE MESSAGE, MOVES OUT. THEY BOTH EXIT TO)

NERO: Of course, Maximus, of course.

TRACK IN to  
MCU NERO

Becomes C.2-s  
NERO/TIGILINUS

(NERO WAITS, LOOKS AT THE DRINK IN HIS HAND AND CURIOSITY CROSSES HIS FACE. HE RAISES A FINGER AND SNAPS IT - A GUARD OR SERVANT RUSHES TO HIS SIDE, FEAR ON THEIR FACE. NERO HANDS OVER THE GOBLET)

LET TIGILINUS GO NERO: Drink!

TIGHTEN TO  
CU NERO.

(3 next)

(THE UNFORTUNATE SLAVE DOES SO INSTANTLY - NERO WAITS EXPECTANTLY AND THE VICTIM CRASHES TO THE FLOOR)

- 46 -

JH

(Sh.71 on 2)

- 47 -

NERO: Mn! He was right.

(NERO NODS TO HIMSELF,  
COMPLETELY UNCONCERNED)

CAMS: 3F(pushing 2) /BOOMC2/

72. 3 F 33

M.2-s  
DELOS/IAN

26. INT. PRISON QUARTERS. DAY.

GRAMS:  
Drips

(IAN AND DELOS ARE  
IN THEIR CELL,  
DELOS SITTING  
DOWN, IAN  
PACING IMPATIENTLY,  
WITH HIS CELL  
MATE WATCHING.

AFTER A WHILE)

2 to B - QUICKLY  
Nero's Bedroom

DELOS: I wish you'd sit down.

IAN: Delos, there must be  
something we can do.

DELOS: We can. (PAUSE) Wait!

TIGHTEN to  
MCU IAN

Becomes  
C.2-s DELOS/  
IAN

IAN: When we get out of here  
I'll comb the slave markets,  
question everybody - someone  
will have remembered her.

DELOS: Ian -  
You've got to worry about  
yourself. Or it's the arena -  
then, Phtt!

(IAN TURNS AWAY,  
FROM DELOS AND  
HOLDS ONTO THE  
BARS OF HIS  
CELL, STARING  
OUT)

Into CU IAN

IAN: Where is she, Delos -  
where is she?

(WE HOLD ON IAN)

73. 2 B 24

CU BARBARA

CAM: 2B /BOOM B4/

27. INT. NERO'S BEDROOM. DAY.

MUSIC  
3M-9

13"

(4 next)

- 47 -

(Sh.73 on 2)

- 48 -

PULL BACK  
and PAN  
DOWN

(WE COME UP ON  
BARBARA SITTING  
ALONE IN NERO'S  
BEDROOM.

SHE HAS FOUND A  
MAP OF ROME  
AND ITALY (FROM  
NERO'S RE DESIGNING  
PAPERS) AND SHE IS  
TRYING TO TRACE  
HER ROUTE BACK  
TO THE TARDIS  
SHOULD SHE ABLE  
TO GET AWAY.

TIGHTEN to  
MCU BARBARA

AS THOUGH AWARE,  
SUDDENLY OF  
HER POSITION SHE  
PUSHES THE MAP  
AWAY, AND REGISTERS  
A HOPELESS LOOK,  
HER HAND PRESSING  
HER FOREHEAD)

CAMS: 4A-5B /BOOM D1/  
 74. 4 A m/a  
CU object in 28. INT. LOCUSTA'S ROOM. DAY.  
POPPAEA's hand

PAN UP to  
2-s

(WE COME UP ON AN  
ENRAGED POPPAEA IN  
LOCUSTA'S ROOM  
LOCUSTA COWERS  
BACK FROM HER)

POPPAEA: You fool. You stupid  
fool. There is no answer to  
failure.

(5 next)

- 48 -

(Sh.74 on 4)

- 49 -

se

75. 5 B n/a  
MCU POPPaeaLOCUSTA: But I would have  
sworn it would have killed ten  
of her ...76. 4 A w/a  
2-sPOPPAEA: I've had enough of  
your feeble excuses. Guards.  
Guards./(POPPAEA CLAPS  
HER HANDS AND A  
COUPLE OF GUARDS  
APPEAR)Take her.(THE GUARDS GRAB  
AND HOLD THE  
STRUGGLING AND  
SCREAMING  
LOCUSTA)

HOLD POPPAEA

You can save your screams for  
the Arena! Get her out. Take  
her away.(LOCUSTA IS  
DRAGGED FROM  
THE ROOM AND WE  
ANGLE ON THE  
FRUSTRATED  
POPPAEA, HER  
ANGER STILL  
APPARENT.PAN DOWN TO MESS  
ON FLOORPOPPAEA, IN FRONT  
OF LOCUSTA'S TABLE,  
SWEEPS THE  
POISONS AND  
POTIONS TO THE  
FLOOR WITH A  
SWEEP OF HER  
ARM IN UNCONTROLLED  
FURY)77. 1 D 9  
CU DISH  
and food.78. 2 E 9  
CU NERO GORGING

29. INT.WAITING HALL. NIGHT.

(WE PULL OUT FROM A HEAVILY  
LADEN TABLE OF FOOD ON A  
SCENE OF GREAT GORGING.

----- BREAK IN RECORDING NO.3 (POPPAEA TO CHANGE) -----

(Sh.78 on 2)

5 to F  
Court

(WE PULL OUT  
FROM A HEAVILY  
LADEN TABLE OF  
FOOD ON A SCENE  
OF GREAT GORGING.

79. 2 E 33

MCU FOOD

PULL OUT  
to see  
DOCTOR &  
VICKI  
and NERO  
in bgd.

NERO AND POPPaea  
ARE AT ONE TABLE,  
DOCTOR WHO AND  
VICKI ON ANOTHER.

TAVIUS IS THERE,  
AND LORDS, LADIES  
AND SENATORS OF  
THE COURT, ALL  
FEASTING AWAY,  
THE WINE FLOWING  
FREE.

WE CUT AROUND  
ESTABLISHING THIS  
BANQUET.

NERO, EATING LIKE  
A PIG, PASSES  
POPPAEA DELICACY  
THEN CONTINUES  
HIS EATING.

SUDDENLY HE  
SMILES AND  
WAVES GAILY OFF.

WE CUT TO THE  
DOCTOR AS HE  
RECEIVES NERO'S  
WAVE, AND HE  
WAVES BACK, AFTER  
TURNING TO  
VICKI SAYING: )

DOCTOR: If he keeps eating  
like that there isn't going to  
be enough.

(Sh.79 on 2)

(DOCTOR WHO IS  
SMILING SWEETLY  
AS HE WAVES TO  
NERO. THE DOCTOR  
RETURNS TO PICKING  
AT HIS OWN MEAL  
AND TURNS AS  
TAVIUS MOVES IN  
TO JOIN HIM)

CRAB R as  
TAVIUS moves  
in and  
TIGHTEN to  
C.2-s  
DOCTOR/TAVIUS

TAVIUS: More wine, Maximus.

(THE DOCTOR REFUSES  
BUT TAVIUS MOVES  
IN CLOSE TO FILL  
THE DOCTOR'S  
GOBLET AND  
TO WHISPER  
CONFIDENTIALLY)

Everything's set for tomorrow -  
be ready.

DOCTOR: Yes, of course. One  
thing I must ask ...

(BUT TAVIUS HAS  
PARED AND MOVED  
AWAY)

EASE OUT to  
2-s DOCTOR/  
VICKI. See  
TAVIUS b/gd.

VICKI: What does he mean,  
Doctor, (CORRECTING) Maximus?

DOCTOR: I haven't the faintest  
idea, what he's talking about.

(DOCTOR WHO IS  
SMILING AGAIN  
AND RETURNING A  
ROYAL WAVE TO  
THE UNSEEN NERO)

VICKI: Well, how are you going  
to get out of the concert  
then?

DOCTOR: Oh, I'm not.

VICKI: But you can't play the  
Lyre, Doctor.

SC

- 52 -

(Sh.79 on 2)

80. 1 D 24

MC 2-s

POPPAEA/NERO

DOCTOR: Can't I, child, can't  
I? /

(WE CUT AWAY FROM  
THE SMILING CONFIDENT  
DOCTOR AND RESUME ON  
NERO AND POPPAEA.

NERO IS LOOKING ALL  
AROUND. POPPAEA  
EYES HIM, THEN,  
SLYLY: )

POPPAEA: She isn't here, dearest.

NERO: Pardon?

81. 5 F n/a

CU NERO

POPPAEA: The new girl - I'm  
keeping her very busy./

82. 3 E 16

C.2-s

POPPAEA/NERO

CENTRE on NERO

NERO: New girl? Which one's  
that? Oh her! / - my dear, she  
was miles from my mind. I was  
just looking to make sure  
everyone had finished - that's  
all.

(5 PULL OUT)

(NERO DROPS HIS  
FOOD AND HOLDS  
UP HIS HANDS)

83. 1 D 50 { Tracked  
back }

HIGH L.S.

DOCTOR to NERO

Silence! /

(THERE IS AN  
IMMEDIATE SILENCE  
FROM THE COURT,  
ALL EYES ON NERO)

TRACK IN to  
M.2-s DOCTOR/  
VICKI

There will now be a further  
feast - of lyre playing. I  
give you, from Corinth, Maximus  
Pettulian.

(WE CUT TO THE  
DOCTOR AS HE  
STANDS SMILING,  
WITH VICKI  
HANDING HIM HIS  
LYRE. HE WALKS  
TO THE CENTRE OF

(3 next)

- 52 -

SC

- 53 -

(Sh.83 on 1)

THE COURT, BETWEEN  
THE TABLES SET OUT  
IN A "U" - TO  
TREMENDOUS APPLAUSE,  
FANNING, THE LOT.  
HE WAITS FOR SILENCE,  
THEN:)

MUSIC  
2M-6

84. 3 E 9  
MCU NERO

DOCTOR: Thank you, thank you.  
You are most kind. With Caesar  
Nero's permission, /

85. 2 E 24  
MS DOCTOR

(NERO ACKNOWLEDGES  
IT) /

5 IN AGAIN

I would like to play my new  
work composed in honour of this  
occasion.

PAN DOCTOR R  
to 2-s DOCTOR/  
NERO and back  
again.

(THERE IS A  
SHATTERING OF  
APPLAUSE WHICH  
DOCTOR WHO STILLS)

(HE MOVES ACROSS  
TO NERO)

The music is so soft, so delicate,  
that only those with keen,  
perceptive hearing can distinguish  
the melodius charm of the music.

86. 1 D 9  
MCU DOCTOR

(DOCTOR WHO SATISFIED  
THAT HE HAS MADE HIS  
POINT, /TAKES CENTRE  
STAGE AND PLAYS. THE  
SILENCE IS ABSOLUTE.  
DOCTOR WHO'S FINGERS  
GO NEAR, BUT DO NOT  
TOUCH THE STRINGS.

87. 5 F m/a on Dr's move...  
DEEP X-s DOCTOR/  
NERO

ALL THE TIME THE  
DOCTOR IS DOING  
THE FULL MUSICAL  
BIT, THERE IS  
PLEASURE ALL  
OVER HIS FACE. /

88. 3 E 9  
MCU EXTRA  
(end of table)  
PAN R. SLOWLY  
to NERO.

- 53 -

(1 next)

(Sh.88 on 3)

89. 1 D 50 (Tracked Bk.)

L.S.

VICKI lt.  
NERO Rt.

THE COURT EXCHANGE  
GLANCES, THEN LOOK  
AT NERO. NERO IS  
ACTUALLY BEATING  
TIME TO THE MUSIC,  
A RAPTUREOUS LOOK  
ON HIS FACE. / WHAT  
IS GOOD ENOUGH FOR  
NERO IS GOOD ENOUGH  
FOR THE COURT. THEY  
LISTEN, AND APPRECIATION  
OH'S AND AH'S RING OUT  
AS DOCTOR WHO PLAYS  
THE "TWIDDLY-BITS". /

90. 5 F n/a

CU NERO

EVENTUALLY NERO  
STARTS TO REACT,  
HE STEALS GLANCES  
AROUND THE COURT,  
HE'S THE CAPTURED,  
ADORING AUDIENCE  
AND HIS LIPS BEGIN  
TO POUT) /

91. 3 E 33

MLS RIGHT HAND  
side of table inc.  
NERO bgd.

92. 1 D 9

MCU DOCTOR

93. 5 F m/a

C.2-s  
POPPAEA/NERO

NERO: (ASIDE TO POPPAEA) He's  
all right - but he's not that  
good. /

94. 3 E 9

MCU TAVIUS

(TAVIUS SNEEZES) /

5 to C-QUICKLY  
Corridor

95. 1 D 50

LOW SHOT past  
heads onto DOCTOR

(WHEN DOCTOR WHO  
FINISHES TO  
MISCHIEVOS APPLAUSE,  
NERO, IN A SULK,  
GETS UP AND LEAVES.

3 to A-QUICKLY  
BedroomDOCTOR WHO JOINS  
VICKI)

96. 2 E 24

MS NERO

PAN HIM L  
pick up  
DOCTOR  
bring him  
into C.2-s  
with VICKI

VICKI: Wonderful Doctor,  
wonderful - you fooled them  
all!

DOCTOR: Yes - it's really the  
old fairy story, 'The Emperor's  
New Clothes' - an idea I gave  
to Hans Anderson (?)

VICKI: Your success didn't  
please Nero very much ...

(DOCTOR WHO HAS SAT  
DOWN AGAIN WITH  
TANNI AND THE  
FELTING RECOMMENCES  
AS WE:)

97. 5 C n/a

MLS NERO

CAMS: 4B-5C /BOOM B5/

30. INT. CORRIDOR. NIGHT.

2 to C-QUICKLY  
Prison

(4 next)

(Sh.97 on 5)

98. 4 B n/a  
CU NERO

(NERO MOVES ALONG  
THE CORRIDOR WAVING  
HIS ARMS ABOUT  
ANGRILY, AND  
TALKING TO  
HIMSELF) /

NERO: How dare he come here  
and make a fool of me? How  
dare he!? He should know I'm  
the best player in Rome - no one  
gets applause like that - except  
me.

(NERO CONTORTS HIS  
FACE IN THOUGHT,  
THEN SMILES AND  
BRIGHTENS WICKEDLY)

No surprise really.  
What a good idea! /- I have  
a creative mind. I'll organise  
it now. No surprise really.  
Yes, now.

Guards! Guards!

(NERO TURNS INTO  
A DOORWAY AS WE:)

99. 3 A 24 (Crabbed Centre) CAMS: 3A /BOOM C1/

MS DOORWAY

31. INT. NERO'S BEDROOM. NIGHT.

4 to F  
Fighting Area

(2 next)

(Sh.99 on 3)

(BARBARA IS LAYING OUT CLOTHES AND THE LIKE FOR POPPaea, IN PREPARATION FOR THE NIGHT, AS NERO STRIDES INTO THE ROOM.

HE IS TOO BUSY PLOTTING, FOR CHASING.

A COUPLE OF GUARDS APPEAR AND WAIT IN THE DOORWAY.

NERO GRABS, AND WINGS ON A CLOAK, OR OUTER GARMENT)

PAN NERO Rt.  
to 2-s NERO/  
BARBARA

NERO: Ah, my dear - Tell my wife Poppaea, I've gone to the Gladeator School. (HE RE-THINKS) No. Better than that - you can come with me!

BARBARA: Well, I ...

NERO: No arguments - I won't have arguments! Have you seen the fights?

BARBARA: No, I haven't.

PAN THEM OUT

NERO: Good, good - I'll arrange one for you while we're there. I feel like seeing someone hurt, myself. Well, come, come, don't delay!

(NERO EXITS, FOLLOWED BY BARBARA, THEN THE GUARDS, AS WE:)

MIX

CAMS: 2C-3C /BOOM B3-C2/

100. 2 C 33  
CU HELMET

32. INT. PRISON QUARTERS. NIGHT.

As DELOS comes fwd. PULL BACK to see IAN/ DELOS past SEVCHERIA R.

(SEVCHERIA HAS MOVED INTO THE CELL SHARED BY IAN AND DELOS AND IS LOADING ONTO THEM TWO SETS OF GLADIATOR KITS.

(3 next)

- 56 -

(Sh.100 on 2)

- 57 -

3 TURN to C  
Prison

BOOM C TURN

(EXCLUDING SWORDS  
AT THIS POINT)  
SHEILDS, HELMETS,  
ARMIETS, AND LEG  
GUARDS)

SEVCHERIA: Here, get these on.  
The Ceasar Nero, wants you to  
put on a fight for him.

IAN: Does he now? Fighting what?

SEVCHERIA: Each other!

IAN: (DIGESTING IT) And if we  
refuse?

SEVCHERIA: He'll have you killed!  
At least, this way, one of you  
will have a chance. A good winner  
sometimes earns his freedom.

101. 3 C 24  
C.2-s IAN/  
DELOS

(S VCHERIA MOVES OUT,  
LEAVING DELOS AND  
IAN ALONE, THEY  
START TO DRESS UP,  
LOOKING AT EACH  
OTHER, AND SAYING  
NOTHING. THEN)

(2 next)

(Sh.101 on 3)

- 58 -

DELOS: I'm going to fight you,  
Ian.

102. 2 C 9 on turn... IAN: Are you, Delos? /  
CU DELOS

DELOS: You're my friend - remember  
that - but it's true what he says.  
This way one of us has a chance. /

103. 3 C 9  
CU IAN

IAN: By killing the other.

DELOS: It worked out that way,  
that's all.

104. 2 C 24 IAN: All right - /  
M.2-s

3 to G  
Fighting Area

DELOS: I will promise you one  
thing. (PAUSE) If I ... well,  
if I win - I'll make it quick for  
you.

(IAN STAYS  
MOMENTARILY  
AT DELOS THEN  
RESUMES HIS  
PREPARATIONS)

105. 1 E 50  
X-3s  
SEVCHERIA/  
BARBARA/  
NERO

CAMS: 1E/B-3G-2F -4F /BOOM A4/

33. INT. FIGHTING AREA. NIGHT.

(SEVCHERIA IS WITH  
NERO AND BARBARA.)

SEVCHERIA IS  
STANDING BESIDE  
THE OTHER TWO,  
WHO HAVE BEEN  
GIVEN SEATS)

NERO: The real reason I came  
here, Sevcheria, is to arrange an  
appearance for Maximus Pettulian  
in the arena.

(4 next)

- 58 -

SEVCHERIA: The lyre-player?

2 to F  
Fighting Area

NERO: Yes - he's at the court! I want him to play in the Circus . , for the people of Rome.

SEVCHERIA: They'll certainly appreciate that, Ceasar Nero.

NERO: Yes, they will, won't they? They'll appreciate it even more when you set the lions on him half way through his wretched composition

SEVCHERIA: The lions?

NERO: That's what I said, the lions! (TO BARBARA) He humiliated me, that's what he did. Humiliated me.

BARBARA: Maximus Pettulian?

NERO: Yes, everyone applauded as though it was me.

PULL BACK  
QUICKLY to  
POSN. B and  
CRANE UP to inc.  
IAN fgd. in HIGH  
SHOT.

(NERO LOOKS AROUND  
AS WE HEAR THE  
NOISE OF HIS TWO  
GUARDS ESCORTING  
DELOS AND IAN INTO  
THE FIGHTING AREA.)

106. 4 F n/a  
CU BARBARA

BARBARA AND IAN  
REACT INSTANTLY  
ON SEEING EACH  
OTHER, BUT, BEFORE

107. 3 C 9  
CU IAN

THERE IS TIME FOR  
ANYTHING/ SEVCHERIA

108. 1 B 50  
a/b M.L.S.

HAS GIVEN BOTH DELOS  
AND IAN SHORT SWORDS.

HE TURNS TO NERO)

(4 next)

(Sh.108 on 1)

- 60 -

109. 4 F m/a M.2-s DELOS/IAN

NERO: (cont) Let them fight. /

PAN IAN R to see  
BARBARA/SEVCHERIA/  
NERO Lt.

(IAN AND ELOS EYE,  
AND START TO  
CIRCLE EACH OTHER,  
BARBARA , AS WE CUT  
TO HER, REACTS IN

MUSIC  
3M-11

110. 2 F 9 CU DELOS

HORROR. /

NERO URGES BOTH ON WITH  
"GET HIM'S" AND "FOOLS",  
AND ECT. AS THE FIGHT  
PROGRESSES - CHEERING  
WITH A CHILDISH GLEE.

112. 4 F m/a as net MS strikes..

DELOS widen to HOLD 2-s

AS THE FIGHT  
CONTINUES IAN AT  
FIRST, GETS THE  
UPPER HAND. AT  
ONE POINT HE  
BEATS DELOS'S  
SWORD FROM HIS  
HAND, BUT ALLOWS HIS  
ADVERSARY TO

113. 3 G 24 MS DELOS as

he picks up  
sword

PICK IT UP) /

NERO: Did you see that? Why didn't  
he kill him? Is he mad? Why  
didn't he kill him? /

114. 2 F 16 M.2-s BARBARA/  
NERO

(DELOS COMES BACK  
INTO THE ATTACK AND  
AFTER A BOUT OF  
IN-FIGHTING IAN  
SLIPS AND DELOS  
MOVES FORWARD HIS  
SWORD AT IAN'S  
THROAT, DELOS  
LOOKS TO NERO  
FOR A COMMAND.

116. 4 F m/a C.S. IAN & SWORD  
at throat

NERO HOLDING HIS  
THUMB DOWN SAYS  
VERY DELIBERATELY) /

117. 2 F 9 CU NERO

PAN L to hold  
CU BARBARA and  
NERO'S thumb

NERO: Cut his head off !

MUSIC  
STING

118. 4 F m/a a/b PAN UP  
with SWORD

ZOOM in to  
CU BARBARA

(DELOS RAISES THE  
SWORD IN PREPARATION  
TO STRIKE AND AS HE  
HOLDS THIS POSE  
WITH BARBARA  
REGISTERING HORROR WE)

(CLOSING MUSIC)

FADE OUT

(5 next)

FADE IN

Slide 5)

Next Episode  
Inferno

MIX TO

119. 5

Roller:

Starts:  
Dr Who ... WILLIAM HARTNELL

Ends:  
Associate Producer  
MERVYN PINFIELD

MIX TO

Slide 3)

Producer  
VERITY LAMBERT

MIX TO

Slide 4)

Directed by  
CHRISTOPHER BARRY  
BBC-TV

FADE    SOUND    AND    VISION